

TRANSLATIONS AND INTERPRETATIONS OF MEVLANA JALALUDDIN RUMI IN THE EUROPEAN SCIENTIFIC TRADITION

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Abstract: *This article examines the significance of Islamic mysticism and Mevlana Jalaluddin Rumi in Italy. It explores the growing interest in mysticism in 19th–20th century Europe and highlights the contributions of scholars such as René Guénon, Louis Massignon, Henri Corbin, Arthur John Arberry, Reynold Nicholson, and William C. Chittick. Particular focus is given to Italian researchers Italo Pizzi and Alessandro Bausani, who translated and commented on Rumi’s works. The study also analyzes the structure, themes, and aesthetic features of the Mesnevi and Divani Shams, as well as Rumi’s spiritual and philosophical views on nature, love, and the divine.*

Keywords: *Mevlana, Islamic mysticism, Italy, Alessandro Bausani, Italo Pizzi, Mesnevi.*

INTRODUCTION.

Considering both the translations of Arabic, Persian, and Turkish classics, as well as research conducted in the field of Islamic civilization and philosophy, it is clear that Islamic literature today occupies a very important place in Italy and Mevlana studies. In this regard, the 19th century saw particular interest in Islamic mysticism, or mysticism, on which countless Italian works have been published from the late 19th century to the present. It is impossible to pinpoint the precise origins of this interest in Islamic mysticism, but the fact that some prominent scholars, primarily university professors, included the leading Islamic mystic, poet, and pamphleteer in their scholarly studies contributed to the recognition of Islamic mysticism. Islamic Mysticism in Europe

To cite a recent example, the French ecologist René Guénon (1886-1951) argued that the word of God has two meanings, according to the inclusive philosophical tradition. The first is an external, clear meaning, understandable to everyone, and the second is a hidden, inner meaning, which can be understood through interpretation. This second meaning must be hidden from ordinary people who have not attained a certain level of knowledge and culture. Otherwise, fools will go mad in the face of the truth, and the wicked will commit evil by abusing this truth. René Guénon, Theosophy Perennis, or Eternal Wisdom, according to him, has existed since the beginning of human existence and is performed to allow those outside the community to be accepted into it, and those who have been gradually educated to be newly accepted with the goal of learning the mysteries of God after their acceptance into the community. He believed that they were fed by a common source, which he called the Eternal Knowledge of God, revealed to people by various religions, and in his opinion, Islamic mysticism was the richest source of this source. Many books and articles by the French philosopher, which repeatedly became bestsellers in various countries of the world, made Islamic mysticism more widely known in Europe. In these studies, Guénon examined Islamic mysticism in comparison with other important mysticisms, especially Christian and Indian mysticism. In doing so, he used a completely unique and comprehensive approach, and his views, the method he used, and the results he obtained, which he accepted as truth without verification at the beginning of his research, have often been criticized by many scholars on the grounds that they were imaginary and far from scientific [4, p. 271].

Another Frenchman who contributed to the advancement of Islamic mysticism was Louis Massignon (1883–1962). Massignon, a university professor skilled in the scientific method, introduced Islamic mysticism to the masses using history, sociology, linguistics, and philology. In particular, Hallaq Mansur, executed in Baghdad in 922, on the grounds that he associated himself with Allah, the only truth in Islamic society, saying «Aneel Hack», («I am the truth»), played an important role in propaganda with his works.

Another important French university professor who drew attention to our topic was Henri Corbin (1903–1978), an Islamic scholar. Focusing his research on the Shia branch of Islam and especially on mystical, so-called theosophical, Islamic thought, Corbin extensively studied such thinkers as Suhrawardi (d. 1191) and Molla Sadra (d. 1640). All these respected French scholars, renowned for their work, are well known in Italy. Both his translations, his original French, and his publications (which integrate Islamic beliefs from various traditions into his unique understanding of Islam) brought together various aspects of eclectic mystical Islamic thought for the Italian reader.

Three other highly valuable scholars who worked in the field of Islamic mysticism were the British Arthur John Arberry (1905–1969), the British Reynold Nicholson (1868–1945), known for his studies of Mevlana, and the American William C. Chittick (b. 1943). These scholars, through their books and articles, brought mystical Islam into the English-speaking world. Some of his works, written simply enough to be understood by a wide audience, have been translated into languages spoken in almost all European countries, including Italian [5, p. 87].

The first name that comes to mind in connection with scholarly research into Islamic mysticism in Germany is the orientalist Helmut Ritter (1892–1971). Ritter, who taught and conducted research at Istanbul University for many years, is perhaps the most competent European scholar to have worked on the Iranian mystic poet Fariduddin. Attar (d. 1230 c.), whom Mevlana glorified and included in his works.

On the other hand, it would be unfair not to include another German scientist, the indispensable scientist Annemarie Schimmel (1922–2003). Proficient in Arabic, Persian, Turkish, and Urdu, Schimmel is the author of «Mystical Dimensions of Islam», one of the most comprehensive books on Sufism, or Islamic mysticism. This book has also been translated into various languages spoken in European countries.

Finally, another name that should not be forgotten in the 19th and 20th centuries is the Spanish scholar and Catholic priest Miguel Asín Palacios (1871–1944). Palacios, although mainly «The Divine Comedy» and «Miracle», which are among the masterpieces not only of Italian literature, but of all Western literature, is, according to him, although he is known for his book «Dante and Islam», in which he tried to explain the striking similarities between the narrative of the ascension of Muhammad (s) and Dante's claim that he was inspired by Islamic sources, he was also a very valuable expert of his time on Ghazali (d. 1111) and Ibn Arabi (d. 1240).

As for Italy, for now we will only talk about the great Iranian and Islamic scholar Alessandro Bausani (1921–1988). Bausani, a multilingual translator of the Koran [4], knows Albanian, Maltese, Basque, Chinese, Russian, Rapanui, spoken on Easter Island in Chile, Cherokee, an Indian language, as well as Albanian, Maltese, Basque, Chinese, and the Cherokee languages spoken in Europe and America, as well as some languages spoken in the Islamic world. He also knew Arabic, Persian, Turkish, Indonesian, Urdu, and Pashto. Bausani, with his clear and simple expression, inspiring new ideas, is undoubtedly the Italy of the 20th century. He is the most valuable Islamic scholar he trained in this century. In particular, his translations and articles, in which he included exhaustive commentaries, made Islamic mysticism widely known not only in Italy but throughout the world.

These scholars, pillars of 20th-century European Islamism, showed a keen interest in the study and promotion of a pure, profound, and spiritual Islam. Moreover, among them, Guénon became a Muslim and joined the Chazely sect; Pope Pius XI called Massignon a «Muslim Catholic». Despite being a Protestant Christian, Corbyn never hid his keen interest in the spiritual values of Shiism and its underlying philosophy. Finally, Alessandro Bausani embraced the Baha'i faith, a new religion inspired by the Shia branch of Islam.

The scholars mentioned so far took these individuals' spiritual values into account when deciding which Islamic mystic to study or which Islamic mystic to translate. In fact, the roots of this approach, in some sense,

date back to the 17th century. For example, the English poet Wentworth Dillon (1633-1685), who lived centuries before the scholars mentioned, said that «in choosing an author, choose as you would choose a friend» [5, p. 321].

Finally, Idries Shah (1924-1996) and Javad Nurbakhsh (1926-2008), who devoted their entire lives to the spiritual values of Islam and belonged to mystical sects, are Muslim writers well known in the West for their works. The books of these two authors, who meticulously incorporated Islamic mysticism into their works, were translated into Italian, primarily from English, to inform the general public.

The Significance of Mevlana Jalaleddin Rumi in Italy. Another example is the Afghan-born Italian Muslim Gabriele Mandel Khan (1924–2010). With Mandel, we can move on to our main topic today, as this Italian Muslim of Afghan descent translated Mevlana's most famous work, «Mesnevi» in its entirety. This work, consisting of 50,000 verses, which we will discuss in detail later, is a moralizing poem.

I think it is unnecessary to tell you about the life of Mevlana (1207-1273) in the country whose tomb is in Konya from the lips of those who wish to become pilgrims.

So now we can begin to talk in detail about the importance of Rumi in Italy, in the words of Nicholson, the respected English orientalist who has conducted research on Mevlana, «the greatest mystic poet of all time» [6].

Mevlana's emotional and instructive poems was first published in the 19th century by Italo Pizzi (1849-1920), a pioneer of Persian language and literature studies in Italy at the end of the century. This translation, approximately ten pages long, is included in Pizzi's voluminous work, «Storia della poesia persiana» («History of Persian Poetry») [12] in two volumes «History of Persian Poetry» for translation into Turkish.

As might be expected, in this first comprehensive and methodical work on new Persian literature published in Italy, Italo Pizzi includes Mevlana in the section devoted to mystical writers and poets. Here, attention is drawn to the important events in Mevlana's life, his education, and the spiritual transformations he underwent. As is well known, a very important change in Mevlana's life occurred after he met Shams, a young dervish from Tabriz. According to Pizzi, Shams transformed Mevlana «into a completely different person and into a poet, burning with the fire of love on the path to God. Now he is the Eastern brother of the monk Jacopone of Todi and the Christian saint Francesco of Assisi, who despised the body and scorned the goods of this world in order to glorify the soul» [12, p. 83].

Mevlana, Pizzi continues, wrote the most beautiful and emotional verses of his divan for Shams of Tabriz, for whom he had great affection and who was forced to leave Konya due to the envy and gossip of the people. «According to rumors, he [that is, Mevlana] dictated these verses with great enthusiasm to his students, who stood leaning against a column, improvising, listening to him with interest and carefully writing down what he said».

Pizzi tried to explain the unknown with the help of the known, comparing Mevlana with Saint Francesco (1181/2–1226), who was an outstanding saint, using a method of teaching that was widespread in his time, as he did many times in the «Storia della poesia» («History of Poetry»).

Who among the Italian mystics and poets, other than Saint Francesco, could help the Italian reader understand Mevlana? Indeed, one is a saint, and the other a saint. Moreover, they both share many common traits, such as their unconventionality, their «unbreakable rule», their «going mad in search of God», their renunciation of money-making and property, their severing of relationships with people and their dedication to raising disciples. After their deaths, these two men, firmly rooted in the law, became pioneers in the creation of two very important sects, known among their disciples as Francescoism and Mevlevi.

Saint Francesco da Mevlana is also a poet, although from the hymn «Cantico delle Creature», written in 1226 and so well known today, is the only poem left. Both wrote verses about the love of God they felt. They saw the reflection of the spirit in nature, felt the presence of God, or the spirit that breathed within every creature. To give two very brief examples, let's first listen to Saint Francis:

«Glory to Thee, O Lord, and to all Thy created beings, especially to Brother Sun, who is the light of day, and to Thee, who enlightens us through him. This dazzling, sublime beauty is the witness of Your Majesty.

«Praise be to You, O Lord, brother, for the wind, for the foul weather, for the cloudy and cloudless sky; for every kind of air that allows You to feed all the creatures You have created» (Song of Creation).

Now let's listen to Mevlana :

(O sun, come out from behind the veil of clouds,

I miss your shining face!

O beautiful wind, you blow from the green of your friend,

Blow me some too, I want some nice green smells ! [15, p. 193].

After Shams of Tabriz left Konya, Rumi spent the rest of his life among his students, who greatly admired him. However, these students followed their teachers' lectures «not to learn science, but to learn love». Husameddin Çelebi was a very devoted student of Mevlana. Mevlana often mentioned this student in his Mesnevi. According to Pizzi, this is because «Mevlana wrote his masterpiece at the request of Hüsameddin». Celebi. Iranian mystics Feriduddin Attar (d. 1230 c.) and Hakim Senai (d. 1141) wrote an instructive book and asked Mevlana's students to benefit from the knowledge of their teachers.¹⁰

Having explained the structure, themes and aesthetic features of Mesnevi and his remarkable work of art, Divani Kebir, also known as Divani «Shams», Pizzi, like other mystical writers, also explains that Mevlana connects nature with God. A polytheist, who sees the same thing in this, claims to be a naturalist. This hypothesis, the correctness of which was to be proven by other research, was not accepted in time and gave way to various hypotheses, such as the view that Mevlana was iridescent, or, in other words, derivative. Although, like the radiation of light from the sun, existence (light) emanates from God (the sun) and returns to God (the sun), for God is one, one perfect, everything iridescent, and with this iridescence, something separate from itself. Although the natural-theistic hypothesis, according to some scholars, has been replaced by the idea of overflow or derivationism, which puts forward the view that it creates (derives) existence, in other words, the universe and man, explaining Rumi's understanding of God and existence, this is important for Pizzi's view of Mevlana as a naturalist. Indeed, the naturalistic Mevlana This is the most «correct» Mevlana, which can be used when describing the unknown with the known, as in the example of Saint Francesco. It should be noted that from the 19th century until the First World War, interest in the study of Native American religions with naturalistic elements in Europe was very useful for educated people in understanding alien concepts in Islamic mysticism, which they were only just beginning to learn about in those years.

Mevlana - Bausani. After Italo's «History of Persian Poetry» Pizzi, which we just mentioned and which is the first in the studies on Mevlana, so that the Italian reader could understand Mevlana, the point of view of communicating the unknown with the known, various articles on Mevlana were written. published in scientific journals, but our time is limited. Unfortunately, today we will consider the translations of Mevlana's works and especially the translations of Alessandro Bausani, without including these works. The first selection of the Mevlana divan, prepared by Bausani, was published by Rizzoli in 1980 under the title «Poesie mystiche» («Mystical Poems»), «Gizemsel Poems» («Gizemzel's Poems»). In his selection, Bausani included an Italian translation of fifty ghazals and twelve quatrains from Mevlana 's Divani Shams by Tabrizi, which consists of approximately 70,000 verses. He also writes an extensive preface, filled with terms and concepts.

In this preface to the Italian translation of Rumi's emotionally charged verses, Bausani outlines the great mystic's understanding of Islam. First, it examines the most important works of the Diwani Shams «Tabrizi and «Mesnevi», which we mentioned earlier, because, according to Bausani, other works of Rumi, for example, a collection of lecture notes in a conversational style, «everything that is in it is in it». «Fihi Ma Fihi, which means «whatever it is», says nothing new about Mevlana's understanding of religion. [9, p. 131].

Returning to Shams and the Mesnevi from Diwani Shams», Bausani writes that Mevlana wrote these works after meeting two people. The first was a dervish named Shams from Tabriz, whose influence, as one might expect, is evident in the Divani. Shams», and the other is the famous Andalusian Arab mystic thinker Ibn Arabi, and the products of his friendship with Mevlana are, in some ways, a unique entity. This can be seen in some parts of the Mesnevi, which can be considered a comprehensive study, written in verse form, on the knowledge of God.

Before analyzing the emotionally charged poems that Mevlana translated from his divan, in this preface Bausani dwells on the Mesnevi, which had not been translated into Italian in 1980. In doing so, he makes some interesting observations about the structure of the Mesnevi, which scatters numerous stories to easily explain some of the principles of mysticism:

«The reader of a work written in Persian like the Mesnevi must be aware that in such a text there is no unity arising from the work itself among the elements that make up a harmonious whole. By analogy, it is a matter of unity ; it is not the unity of an inherent whole, like a plant producing its own food through photosynthesis, but rather a vibrant mosaic that can only be seen from the outside, in a timeless dimension where there is neither past nor future, where only the present moment lives. This unity it has. In 1933, Richter continues, Bausani divides the short stories in the Mesnevi into two parts in terms of their narrative characteristics: first, the main story is told, giving way to concrete events in the world in which we live; the latter is usually manifested in the fact that the main story is left unfinished in order to create an abstract meta-story that includes explanations of the story's meaning a few lines after the main story has been told. In other words, it is as if the poet had forgotten the story he had begun to tell, and often does so when the reader wonders what will happen in the main story, to create a psychological effect, like a modern novelist, perhaps after contemplating a trivial word or reasoning in the world of spirituality, so that he can return to the story he had begun again. Thus, by using two different narrative styles, the meaning of the story about lofty truths is explained in such a way that the reader is left with no question mark. The truth about this world, contrary to what is commonly believed in the Western world, is a truth expressed in symbols, which are the real truth, as Mevlana asserts» [13, p. 92].

As can be seen, Bausani follows a different method than Pizzi 's and reveals the keys to a more advanced method that will allow us to understand the stylistic features of the Mesnevi, and thus, instead of using the method of comparison with the known to understand the unknown, he makes the reader, so to speak, read Rumi's work.

Then it becomes necessary to better explain some of its formal features, such as scale, rhyme scheme, and the number of couplets. He begins to examine some of the chapters and stories from which he translated.

For example, Bausani states the following about Mevlana 's understanding of God in the Mesnevi:

«The transcendence of God, the state of being beyond human consciousness, knowledge and all human experiments, is only spatial (in a sense, God may even be «nearer to us than our jugular vein» as it is said in the Quran (50/15) and in the planes of reason it is not transcendence but also moral transcendence; In other words, God is absolute value, therefore, above such values as good and evil, the existence of which is subordinated and subordinated to him. This is a very strong unity of opposites among the word pairs of the highest value, that is, obedient to the commandments of God, such as black and white, being and non-being, Moses and Pharaoh, angel and devil (although one of them thinks that he is disobeying) This makes us feel that this is so. Often values change in unexpected ways, for example, non-being becomes real existence, existence becomes real non-being [3, p. 230].

According to Rumi, Bausani continues to write the truth; He manifests in four spaces with one center:

«Lord, show my soul where I can speak without words; that vast, open, spacious place that nourishes our imagination and me. The realm of dreams is smaller than the realm of nothingness. That is why dreams cause pain and sorrow. Moreover, the real world is even smaller than the realm of dreams. So much so that the full and bright full moon in the dream world becomes a small and dark new moon in the real world. Moreover, the realm of feelings and colors limits life even more; it almost turns it into a dark and narrow cell» [5, p. 83].

As can be seen, Alessandro Bausani not only compiled the first translation from Mevlana, a rather voluminous one, for Italian readers, but also studied Mevlana's Divan in detail, without concealing its content-the philosophical and religious thought that was intended to be conveyed. On the other hand, Bausani thoroughly examined Mevlana's Divan in terms of its formal features and often found a consistent connection between its scope and its revelation.

Later translations and translators. Following the translation from Mevlana for Bausani's compilation, the number of translations of Mevlana's works increased from 1990 onward, and it has been noted that during this period, translations from English and French were occasionally made. I would now like to briefly touch on just three of these translations.

Translation by Sergio Foti. First of all, we will deal with Sergio Foti's translation of «Fîhi «mâ fih» («Fihi Ma fihi») [19], which wrote the prose script of Mevlana and the literal meaning is «everything that is in it», with the title *L'essenza del Reale*, «The Essence of Being»... «This translation, which also includes explanations and clarifications, was published by the publisher «Libreria Editrice Psycho» in 1995. «Fîhi mâ fih» («Fihi Ma fihi»), a collection of Mevlana's lecture notes, explores the author's relationship with God and, according to Sergio Foti «remains outside or outside of inclusion» and nature, including those that include in content no Portugal, which are seemingly fragmentary.

According to Sergio Foti, in this work «Mevlana's heart beats slower than his sofa». «In «Divani «Kebir» , while the reader encounters the author, who is in ecstasy and comprehends real being and phenomena, leaving his material environment and calling to call into eternity, full of passion and inexhaustibility, in « Fihi Ma «fihi «is a calm conversation or to include topics of everyday life, the writer waits for the writer who from time to time interrupts the topic he is talking about and expresses successive encounters».

Foti tries to explain Rumi's view of everyday life as follows:

«The gaze of an eye whose inner world has been renewed can find clues in everyday life, ordinary events, and mirrors to see its enthusiasm, to sense the truth, grasping the truth directly with its intuition, without experimentation or using its mind. In this regard, in «Fihi» Ma fihi «he is far from being a poet who, like Fariduddin Attaru constantly includes extraordinary events and evokes strong associations with his characters in readers.

Foti makes the following comments at the end of his preface:

«...Undoubtedly, «Mesnevi» and «Divani» Kebir «are works that can both immediately attract the attention of a Western reader and be more understandable to that reader. On the other hand, in «Fihi» Ma fihi «is perceived as «the monotony of gratitude to God for his existence». According to Schuon, «the part of the work devoted to everyday life is far from literary» [19, 67].

By recognizing the difficulty of understanding the work he has translated and by giving it the value it deserves, Foti prepares the Italian reader, unaccustomed to the use of language such as «Fîhi mâ fih» («Fihi Ma fihi»), before he finishes his words:... and because of the repetitions in the work, the reader should not «give up» reading the book «under the influence of his first impression» and should know that the author of these lines, although he may seem to be dealing with very simple themes from time to time, is the work of Islamic mystics, in other words, Sufis. As he says, he is a being who has achieved his goal, a being who knows best, the king of meanings» [19, 71].

As one might expect from what has been said so far, Sergio Foti argues that to understand Mevlana, we need to approach him from a different perspective than that of Pizzi and Bausani. The new perspective he proposes is that of a scholar, a well-trained linguist, and someone keenly interested in the invisible, the intuitively comprehensible only through the senses, and the abstract. For this reason, he argues, the Italian reader must read the book with their soul, to grasp the feelings and thoughts with spiritual depth that Mevlana wishes to convey.

Translated by Maria Teresa Serrato. The second translation, published by Piero Gribaudi in 1991, was titled «Canzone «d'amore per Dio» («Song of Love to God»), speaking in Persian, «Rubaiyat» , which I will briefly dwell on, is a collection of 21 translations of two hundred and four selected verses. Of the 1660 rubaiyat Mevlana's Rubaiyat in Persian Sources. The Rubaiyat in this collection, for which translator Maria Teresa Serrato wrote a brief introduction, are not the product of literary translation, as Serrato claims, but were translated with as much respect as possible to the lexical meanings of these quatrains in the original texts.

Serrato says that some Christian mystics who lived around the same time as Mevlana experienced mystical events similar to Mevlana's, which cannot be explained by information received through the five

senses or the mind. For example, der Serrato writes: «Bernardo of Clairvaux (1090–1153) extols his role in the path of transcendence, salvation, or, in his words, immortality through the attainment of God in heaven». According to Bernardo, «the intoxication of the soul» makes the soul forget the distance that separates it from the beloved, from God. He then gives way to other prefixes, such as Saint Bonaventure of Bagnoregio (1217–1274), a member of Serrato's theological school. Francesco, Saint Teresa of Avila (1515–1582), and Saint Giovanni Della Croce (1542–1591). All these saints saw intoxication of the soul «a necessary stop on the mystical journey, an expression of mutual love between God and the spirit» [2, 209].

One could say that Maria Teresa Serrato used a method similar to Pizzi's, which attempted to explain the unknown through the known, using these examples. However, as can be seen, he did so by using different examples and attempting to identify common points in the use of language between Rumi's mysticism and Christian mysticism.

Translation by Gabriele Mandel Khan. Finally, the Persian translation of «Mesnevi» by Gabriele Mandel Khan, which we mentioned earlier as a massive work, will focus on the translation of another very important work by Mevlana, which he translated in its entirety under the title «Poetry of Universal Mysticism» and which was published in six volumes by Bompiani in 2006.

In producing this extremely lengthy translation, comprising over fifty thousand verses, Mandel Khan ignored the literary features of the original text and emphasized fidelity to the content of the Mesnevi and, consequently, to the feelings, thoughts, and information he sought to convey. He devotes the first part of the preface to his translation to issues related to the Mesnevi manuscripts, establishing the differences between them, and determining the most appropriate edition of the Mesnevi. He then includes basic information about the origins and history of Islamic mysticism.

Within this framework, he finally focuses on the sema ritual as a concrete expression of Mevlana and his mystical understanding of religion.

Gabriele Mandel Khan's translation is an important translation, as it is a fundamental work incorporating the spiritual values of Islam and, arguably, Mevlana's masterpiece for the Italian reader. Mandel initially belonged to the Sunni Naqshbandi sect and later became a member of the Surgical Halveti sect, and in his translation, he approached Mevlana from a different perspective than the translators we mentioned earlier. Indeed, Mandel is not only a Muslim but also part of the same mystical tradition as Rumi, whose works he translated, and is an important representative of Islamic mystics born or long lived in Europe, who successfully promote the masterpieces of Islamic mysticism in the Western world. As a result of Mevlana, in addition to Mandel's translations of «Mesnevi» and «Three Hundred and Four», there is also a book about Mevlana entitled «Rumi e il» Sufismo («Mevlana and Islamic Mysticism») and another book on Islamic mysticism. He wrote many works, including «Storia del Sufismo» («History of Islamic Mysticism») [6, 180].

In conclusion, I would like to convey to you the following words of Bausani about Mevlana, in order to draw attention to the universality of this mystic poet, who made a name for himself in the history of literature and humanity:

«Today's ridiculous nationalism makes [Mevlana] unable to differentiate between Tajikistan, Afghanistan, Iran and Turkey. So much has been said about him in order to be able to lay claim to him... For example, 'Mevlana is certainly not of the Afghan race, he is not Pashto'. Let us give another example: 'he always wrote his poems in Persian, and there is no doubt that Iranian blood flows in his veins'. Finally, let us look at the following example: 'Turkey is the place where he died... he lived there for a long time, his grandchildren continue to live there, his dervish lodge is highly respected there and there again, he is a saint who has become the property of an entire nation'. Mevlana himself gives the best answer to all these empty words in this beautiful verse: Do not look for my grave in this world after my death / my grave is in the heart of the saints' [14, 392].

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